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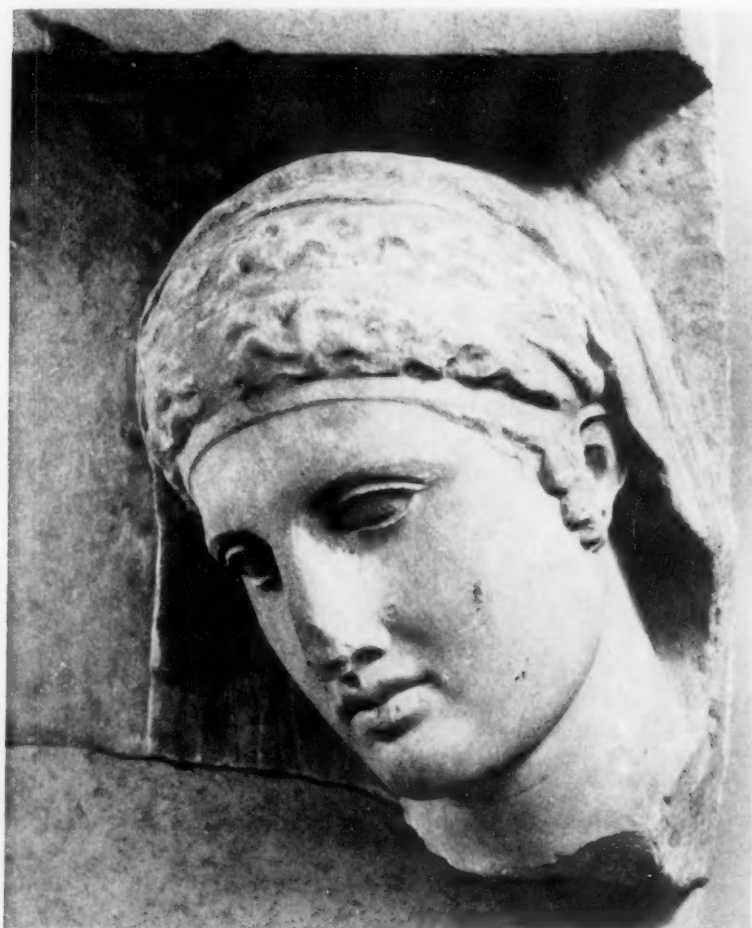
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXV

NEW YORK, OCTOBER, 1930

NUMBER 10



HEAD OF PENTELIC MARBLE FROM A GRAVESTONE
GREEK, END OF FIFTH CENTURY B.C.

SEE PAGE 218

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OCTOBER, 1930

VOLUME XXV, NUMBER 10

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EXHIBITION OF THE H. O. HAVEMEYER COLLECTION

The temporary exhibition of The H. O. Havemeyer Collection, bequeathed in 1929 by Louisine W. Havemeyer, is almost over. Sunday, November 2, is the last day when this magnificent assemblage of objects may be seen in its entirety in Galleries 20-25. After that date the objects will be dis-

tributed among the various departments of the Museum for permanent exhibition in galleries devoted to material of a similar character. This is an opportune occasion to call attention again to the thoughtful and generous wording of Mrs. Havemeyer's will, which, following the standard of considerateness set by the will of the late Isaac D. Fletcher in 1917, made only two stipulations: first, that the many valuable objects included in the bequest should "be known as The H. O. Havemeyer Collection"; and second, that they should be on "permanent exhibition." The Trustees, in appreciation of Mrs. Havemeyer's sympathetic understanding of Museum conditions and with keen desire that the public should have full opportunity to know the extent of this invaluable bequest, arranged for the temporary exhibition just closing.

THE LOAN EXHIBITION OF MEXICAN ARTS

An important loan exhibition of Mexican arts is installed in Gallery D 6. There will be a private view for Members of the Museum on Monday afternoon, October 13. The exhibition will open to the public on the following day and continue on view daily through Sunday, November 9. Following the close of the exhibition here, it will be shown under the auspices of The American Federation of Arts in the following places: Museum of Fine Arts, Boston; Carnegie Institute, Pittsburgh; Cleveland Museum of Art, Cleveland; Corcoran Gallery of Art, Washington; Milwaukee Art Institute, Milwaukee; J. B. Speed Memorial Museum, Louisville; Pan-American Round Table, San Antonio.

The exhibition, chiefly modern although both fine and applied arts dating from as early as the sixteenth century are included, is due to the initiative of Dwight W. Morrow, Ambassador from the United States to Mexico, and to Frederick P. Keppel, President of the Carnegie Corporation, the institution which has financed the exhibition. The exhibition was assembled by Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, Pittsburgh, assisted by Count René d'Harnoncourt. It

was first shown in Mexico City, where it was exhibited under the patronage of the Mexican Government from June 25 to July 5 in the building of the Ministry of Public Education. The exhibits, with the exception of a few that have been added since the arrival of the collection in this country,

stress upon contemporary work in which a thoroughly national style has been evolved through the fusion of indigenous elements with those of European origin. The paragraphs on the exhibition which follow are by Count René d'Harnoncourt, who is in general charge of the exhibition as its curator.



FEATHER MOSAIC FROM PÁTZCUARO, MICHOACÁN, XVI CENTURY

have been lent by museums and private collectors in Mexico.

The retrospective sections of the exhibition are confined chiefly to the decorative arts, in which a native tradition of great antiquity, persisting through the centuries, has maintained originality of expression. In the fields of painting and sculpture, the organizers of the exhibition have omitted the "Colonial" art, which is wholly or in great part derived from Spain, to place the

The exhibition of Mexican arts of The American Federation of Arts includes early and contemporary examples of fine and decorative arts, assembled in an attempt to show the artistic aspects of the origin and development of Mexican civilization from the Conquest to the present. It includes only works of art that express Mexican ideology, characterized by the fusion of Indian and foreign elements. In spite of the unquestionable artistic value of objects

made in early Colonial days by the Spaniards or in the purely Spanish tradition, such examples are not included, as they are in no way characteristic of Mexico.

After the Conquest Mexico found herself stripped of her best indigenous cultural traditions. The concrete manifestations of pre-Conquest art had been completely destroyed and the ruling classes that supported the arts of pre-Spanish times had been killed by the conquerors. The desire of the Spaniards to make the new territory a colony not only politically but also cultur-

Until recently, however, Mexico's resistance to the copying of foreign art was not conscious. The Mexican workman or artist in most cases was unaware of his own individual style and economically dependent upon a foreign ruler, whose wishes he could not afford to contradict; but his eyes and hands unconsciously saw and reproduced the model in their own way, leaving out those elements that he could not understand or create, and molding the piece according to his own concepts.

In the social revolution of 1910, Mexico



LACQUERED BOX FROM OLINALÁ, GUERRERO, XVIII CENTURY

ally resulted in an imposition of European forms. The importation of European ware, artists, and craftsmen was intended to build up in Mexico a Spanish civilization. The fact that objects made in the pure Spanish style lost in popularity even during Spanish rule is proof that the country never identified herself with European art.

Mexico did not accept Spanish art but did assimilate many of its elements. She made use of the new materials and new techniques brought by the Spaniards but she adapted them to her own conceptions. Up to the present this adaptation of foreign elements and the creation from them of original works of art has been typical of Mexican artistic production. Influences assimilated from Spain, Italy, France, and China and other Oriental countries can be traced in many objects of undeniably Mexican character.

recognized for the first time in her history the existence of a Mexican civilization. Up to this time Mexican art had expressed the Mexican spirit in spite of the artists' efforts to follow a European lead. It is a proof of the strength of this civilization that for four hundred years it lived and developed under such unfavorable conditions.

The earliest example of the fusion of Spanish and Mexican art in this exposition is a fragment of pottery from the early sixteenth century, made with all the characteristics of late Aztec craftsmanship but showing as a decorative design the coat of arms of Charles V surrounded by a border of Indian motives. This piece, found about thirty inches below ground among thousands of fragments of late pre-Conquest pottery, is no doubt one of the first examples of Spanish designs used by native artists. A mosaic picture of Christ the

Savior, made of humming-bird feathers, shows a much closer fusion of the two cultures. The design, obviously taken from a European subject, lends itself beautifully to the native technique.

Mexican applied arts of the seventeenth century are represented by two wooden bowls decorated with lacquer and by a clay jar and two feather pictures. In these

teenth centuries were purely Spanish in character because sculpture and painting were required only by the clergy and nobility, both of whom were European and therefore desired the work of European artists or Mexican artists educated in European schools. The best-known Mexican painters of this period were skilled copyists who were so thoroughly trained in the Spanish



WATER JAR FROM HUANCITO, MICHOACÁN, CONTEMPORARY

pieces the Spanish elements have been transformed to such an extent that there can no longer be any question but that a new and distinctive art is developing.

In the eighteenth century the Mexican had already developed a very distinct tradition, of which there are a great many examples known in nearly every branch of handicraft. The lacquers of this period from Olinalá and Pátzcuaro, represented by a number of rare pieces from the National Museum in Mexico and from Ambassador Morrow's collection, show well-defined and often-repeated characteristics which establish them as being the products of a distinctly Mexican school.

The fine arts of the sixteenth and seven-

manner that they could not be distinguished from their masters.

The Colonial primitive of the eighteenth century is the first truly Mexican painting. This came into being as a result of the demands of the poorer churches and convents for decorations. These small and often isolated places of worship could not afford to buy even the copies of European paintings made by trained Mexican artists and had to be content with the work of native craftsmen. The Indians were given small book illuminations or colored prints to copy, and so, although the subjects and compositions of these paintings show Spanish influence, the execution and spirit are distinctly Mexican.

In the early nineteenth century the political rule of Spain was broken and Spanish culture could no longer dictate the current artistic fashions, but the ruling classes of Mexico at that time were not conscious of the great Mexican tradition that had been growing and merely sub-

imported directly from China. Some of the objects that show the greatest Chinese influence come from villages near the Pacific Coast and exemplify little or no other foreign tradition. The Oriental influence is strongest in the ceramics.

The fine arts of the nineteenth century



LA CONDESA DE CANAL, XIX CENTURY

stituted a French for a Spanish model of culture. Improved communication and extended commerce did much to introduce not only the approved French forms, but also various elements from Germany, Italy, and England.

In tracing the different cultural influences in Mexican art we find many elements of Oriental origin, especially Chinese. To a great extent these were transmitted through Europe, but a few of them were

were chiefly devoted to portraiture and genre paintings. With the growing importance of the *bourgeoisie*, the desire to have prominent local and national figures immortalized in oil spread throughout the republic, creating a demand for artists that could be met only by employing native painters. Although there were many outside influences at work on the artistic tradition of this period, the work remains distinctly Mexican. There are no mere copies to be



RETABLO ON CANVAS, XIX CENTURY



MOTHER AND CHILD, BY DAVID ALFARO SIQUEIROS
CONTEMPORARY

found, and even the *talavera de Puebla*, Mexico's finest faience, which had been purely Spanish for three hundred years, yielded to the growing Indian influence and assumed a Mexican character.

In the twentieth century a new factor came into Mexican art—the machine. The machine-made objects imported from foreign countries, especially Germany, proved a real danger to Mexican handicraft. The uniformity, neatness of construction, and low prices of these products were strong arguments in their favor, and in certain villages on the lines of communication native wares have been almost entirely replaced. Many fine examples of handicraft, however, are still to be found in Mexico, and in all forms from the most primitive to the most refined.

Pottery is without doubt the most outstanding artistic product of the modern applied arts of Mexico, and the contemporary examples in this exhibition show such a wide range of traditions, techniques, and forms that they appear to be products of different centuries. Owing to the fact that in Mexico there are many villages so isolated that the inhabitants live now as they did when the Spaniards reached the country, we are able to find Indian pottery baked on the open fire as it was five hundred years ago. We have some ware that seems to have been made in Colonial times, while other pieces have a distinctly modern character. This often makes it difficult to distinguish modern pottery from that made in the seventeenth, eighteenth, or nineteenth century.

Important examples of the self-expression of the people in the plastic arts are the modern ritual pottery, masks, and toys. The best-known modern ritual pottery is the black, highly glazed ware made especially for the "day of the dead"—the candlesticks, vases, and other decorative objects used on the *ofrendas* (offerings upon the altars for the commemoration of the dead) for this occasion. This pottery is varied in design and highly ornamental. There are also numerous toys, such as animals and miniature dishes, made of this shining black ware.

The ceremonial masks made in various

parts of Mexico are typical of the indigenous tradition of Mexican art, the stylized animal masks often being identical in color and design with pre-Conquest war costumes. Others have their origin in the passion plays and legends of the Catholic Church, though their prototypes are now scarcely recognizable. The simplicity and strength of the sculptural technique is entirely Indian.

Toys are innumerable and varied in type, since toy making is an industry in every Mexican village. The life of every section of the country is depicted and every holiday has its special kind of toys, the most unusual being those for the "day of the dead." For this occasion skeletons of all sizes are made in materials varying from sugar to metal. The funeral processions mounted on cardboard and the miniature *ofrendas* are most enlightening as bits of Indian life and psychology.

The figures of saints made of woven rush are another bit of sculptural folk art that is truly Mexican in character. The rush is also used as a frame for large and intricate floral pieces made for church festivals. On saints' days the churches are decorated with flowers worked into reed foundations of various designs. Sometimes the entire front of the church is covered with a floral tableau depicting a religious incident or painting.

The revival of other applied arts, such as lacquered gourds and lacquered and painted boxes and bowls, carries on the native traditions. Although new forms have been added, the process has not been altered. The centers of weaving, too, are working in this native tradition, and with a decided continuity of style and pattern in each place. Thus it is easy to tell where a blanket has been woven by its pattern, which shows the same characteristics as those of blankets made in the nineteenth century in that particular center.

Modern fine arts in Mexico date very definitely from the social revolution of 1910, when the Mexican people developed a conscious pride in the artistic expression of their own country. The new government then gave its support to young artists who were striving for a truly Mexican expression in the fine arts by commissioning them to

decorate the buildings of the Ministry of Education and the National Preparatory School; there was laid the foundation of a Mexican Renaissance. The frescoes that were planned and painted on the walls of these buildings necessitated and secured the coöperation of all Mexican artists. Through the organization of the *Sindicato de los Pintores*, the "syndicate of painters," work was distributed among many Mexican artists, thus bringing about a spirit and expression both uniform and representative of the cultural life of the country. The influence of the leaders of the Mexican Renaissance has extended to all branches of the plastic arts. Moreover, the impetus given to painting by these innovators has come to include even the children of Mexico, who are producing paintings that have called forth the wonder and praise of the critics in every country in which they have been shown.

This school of fresco painters, which was really the foundation of the Mexican Renaissance, included most of the painters of Mexico who are today well known throughout the art world, as well as some of the younger artists who are known only in their own country. The paintings in the current exhibition are selected to give a diversified and comprehensive review of the present-day activity of Mexican artists.

Today there is in Mexico among the painters a creative atmosphere and output which clearly indicate a period of great strength—an artistic revival which will produce many great artists and will not revolve around any single master. It is an inspired age in Mexico and its spirit is being felt in all fields of artistic endeavor. To it the attention of the world is being directed by artists and critics who have seen its products and recognized its true genius.

For four hundred years Mexican art has resisted foreign domination. It has developed under most unfavorable circumstances from the primitive production of the Indian in the remote village to the self-conscious manifestation of the modern Mexican artist. Such power of resistance is proof that Mexican art results from the desire of a race for spontaneous and true self-expression.

RENÉ D'HARNONCOURT.

THIRD INTERNATIONAL EXHIBITION OF CONTEMPORARY INDUSTRIAL ART

ORGANIZED BY THE AMERICAN
FEDERATION OF ARTS

The Third International Exhibition of Contemporary Industrial Art, organized by The American Federation of Arts, will be shown in the Gallery of Special Exhibitions from December 2 to 28. This collection will include decorative metalwork and cotton textiles, produced by American, Czechoslovakian, Danish, Dutch, English, French, German, Swedish, and Swiss manufacturers, designers, and craftsmen.

Though the exhibition had originally been confined to only two fields, the volume of material available made it necessary to narrow these to more feasible limits. The metalwork will include examples in silver, pewter, copper, brass, aluminum, lead, bronze, steel, and iron—or combinations of any of these—in wrought, cast, inlaid, enameled, or plated technique, allowing for chrome, nickel, and silver plating. It was found necessary to exclude jewelry as such, this constituting a separate territory. The larger architectural pieces, intended to be attached, are as a rule too heavy to permit of ready handling and transportation, or else are not available because such items are of "special order" type and have to be installed in buildings promptly on completion. It has been found possible, however, to arrange for showing only at the Metropolitan Museum several gates and other large items.

Among the cotton textiles are included woven and printed upholstery and drapery fabrics, made entirely of cotton or containing a very slight admixture of other fibers, provided that the design is carried by the cotton itself. Owing to the wide extent of the field and the desirability of avoiding questions of fashion, it was found advisable to exclude dress materials.

This exhibition is one of the series made possible through a grant assigned by the General Education Board to The American Federation of Arts for the purpose of demonstrating design in current production, bringing American products into com-

parison with those of Europe, and, to this end, assembling and circulating among American museums international collections of the products of today in various fields of industrial art.

RICHARD F. BACH.

THE LANSDOWNE STELE

At the recent sale of the Lansdowne Collection in London the Museum acquired a famous piece of Greek sculpture which has been known for almost a century. It is a fragment of a Greek gravestone with the head of a woman and the upper portion of the pediment (height, 25 in. [63.5 cm.]), the head practically life-size and in excellent preservation.

The monument must have been an important one, for it is considerably larger than the average stele and of excellent execution. The slight inclination of the head and its place in relation to the pediment show that the woman was seated and that there was probably a second figure standing on the left. Right and left we may reconstruct pilasters supporting the architrave, in the manner, for instance, of the stele of Phrasikleia in Athens.¹ The central akroterion was worked in a separate piece and is now missing. The dedicatory inscription, . . . ομενος(υ)ς θυγα[τερ], "[So and so], the daughter of . . . omenes," with typical Greek brevity gave only the names of the daughter and her father. Presumably the girl was not married, since no husband is mentioned. The family must have been wealthy to afford such a splendid memorial. The date is indicated by the style of the head, which is still in the grand fifth-century manner, and by the rendering of the hair and the drapery.² The hair is not brought down at the sides, but waves side-wise and backward, so that the line of the forehead forms an arc instead of the triangle habitual during the fourth century. And the drapery with its shallow, variegated, widely spaced ridges finds close

parallels on the figures of the Nike parapet and on other late fifth-century sculptures. Life-size Greek heads are conspicuously rare in the fifth century. Our new head, therefore, assumes great importance, for it is not only the first example of its kind in our collection, but one of the few which have survived at all.

And so we have at last something in our Museum which belonged to a great monument of the Pheidias school. It can teach us better than many words what we mean by Greek idealism—the serene beauty which to the Greeks of the fifth century constituted the aim in art. The effect of idealization is obtained not only by the selection of a noble type but by large, simple modeling. Though seemingly without individualistic detail the surface is subtly differentiated throughout, rising and falling in sensitive fashion. Thereby we gain an impression at once of rest and of animation. The conception is removed both from the cold classicism of later imitators, where the detail is merely eliminated, and from the expressive distortions of modern art; for the Greeks idealized nature but did not transgress it.

The fragment has had a long history. It was mentioned as long ago as 1837 in *Die Gräber der Hellenen*³ by Stackelberg, who speaks of obtaining a cast of the head from Athens. (We have one also in our collection.) Michaelis described the monument in the *Archäologische Zeitung* in 1880 as then in the collection of the Marquess of Lansdowne. In 1904 it was shown in the memorable exhibition of Greek art at the Burlington Fine Arts Club—its first and perhaps its only journey out of Lansdowne House until it crossed the Atlantic to come to this Museum. Since its arrival here frequent wettings have removed part of the London soot with which the surface was coated, and the warm, yellowish color of the Pentelic marble is slowly emerging. After being shown in the Room of Recent Accessions for a month it will be moved to the Fifth Classical Room.⁴

GISELA M. A. RICHTER.

¹ Conze, *Attische Grabreliefs*, no. 280, pl. LXVII.

² A fifth-century dating for this head was first proposed by Furtwängler, *Sammlung Sabouroff*, p. 12, and has since been generally accepted; cf. Conze, *Attische Grabreliefs*, no. 586, pl. CXVI.

³ Page 36.

⁴ A fuller description of this stele is to appear in *Metropolitan Museum Studies*.



FRAGMENT OF A MARBLE GRAVESTONE, GREEK, END OF V CENTURY B.C.
FROM THE LANSDOWNE COLLECTION

THE EMERGING DESIGNER

How contemporary industrial art comes by its design may be a subject for conjecture. Purchasers of commodities in the home-furnishings field, those who buy office or kitchen equipment, silver, china, or glass tableware, not to mention the uncounted legions of those acquiring automobiles and radio cabinets, are daily giving more serious consideration to the appearance of these objects. But these consumers of the products of design give little thought to the method by which it is achieved and only in rare instances express an interest in the designer. He has remained anonymous.

The designer, as we know him in the manufacture of industrial arts, is a kind of by-product of the industrial revolution, which was a new growth rather than a revolution, a re-energizing rather than an overturning, by which men gained through discovery and invention fresh strength and a productivity of fabulous compass. It made for speed of production through power-driven machinery, reproducing by rote any model fed to it. It so happened that while inventive genius showed such far-reaching capacity, artistic ability could not keep pace; in fact, it sank to unprecedented depths of dullness and unimaginative repetition. The new tools were too much for their creators, seeming to hold a deceptive fascination for those who made them. The amazing potentialities of the newly devised apparatus were lost in the daily discovery that it would make the old things more cheaply and quickly. In other words, having been devised as a tool, it should have been used as a tool—as an extension of the hand. Instead, it was used as a duplicating machine acting independently, and its value was dissipated in repetitive exercise.

The designs so produced were, quite naturally, those that had already shown themselves thoroughly salable. Nothing simpler; the public was used to them and now they could be offered at unheard-of reductions in cost. With the same raw materials, the same machinery, and the same historic designs available to every manufacturer, it became obvious that competi-

tion depended upon conditions which at first had little to do with design—namely, quick delivery of finished goods, low price, and the quantity or gaudiness that a low level of prevailing public taste considered its "money's worth."

The manufacturer, relying upon accepted motives yet himself having no knowledge of the history of these, soon saw that he needed a new kind of expert. Having rung the changes on the better-known forms and patterns, he needed someone who knew this alphabet of style, for it was not long before the styles historically nearer had been exhausted and the possibilities of those longer dead were essayed. Out of this grew the so-called style cycle.

The style cycle is still the rule. Beginning as a series of revivals, the dry externals of one type after another were recalled to a semblance of life, resulting in a copy-book formalism, which later received the trade description "periods." The designer, in this productive—or reproductive—process, became an expert in juggling the characteristics of various styles.

In this he had fine examples set him by William Morris and a considerable number of others who sought to find a panacea for their design-starved day in approximate duplication of successful past styles, ignoring the essential consideration that imagination is the only reality in design. To be sure, one may become an adept at the simulation of styles, as one may become a mimic of any other kind; but the imagination that produces a style dies with it. So when Morris and the others variously studied or dabbled in mediaeval or other types, they were bound to achieve nothing more than a formal repetition. Fortunately, Morris himself, and one or two others, were of sufficient stature to be able to make a contribution of their own—one might almost say despite themselves. Not so with their imitators; and certainly not so with the increasing number of manufacturers who followed in their wake. Their imitation was not flattery, nor were they interested in flattery; they were interested in business, the new creed of the nineteenth century.

Meanwhile the designer—variously called artist, draftsman, colorist, decorator—de-

veloped into a cog in the wheels of production, nothing more. He "designed" such things as the machine could readily make, and both he and the machine, with their numerous collaborators in other departments, worked to a price. In other words, he happened to use a pencil instead of, say, a chisel. That situation continued for half a century and more, while the wheel of style with its variegated spokes whirled on in never-ending cycle. The designer remained a nonentity.

Then, some twenty-five or thirty years ago, the seeds of revolt sown by Morris and his compeers began to bear fruit. Creative artists in other countries asserted themselves and proclaimed to the world the need for a style to bespeak their own time and mode of living. Belgium, Germany, Austria, and later France and Holland, made themselves heard in this new chorus of rebels against the tyranny of the dead hand in industrial art. A series of expositions, the foundation of numerous producing—as well as designing—groups, the establishment of museums of industrial art, the publication of a number of magazines and books, all showed the trend, a new tendency which seemed to have been smoldering long and now flamed forth in sudden heat.

But these pieces and patterns, buildings and interiors, produced in the new manner then called *l'art nouveau*, *Jugend-Stil*—and other epithets by its enemies—all carried the names of their designers. There remained no question of the identity of the creative thinker responsible for these departures from accepted routine. Slowly we have come to expect, at least in objects produced in limited number, the name of the designer as well as that of the maker. And now, in the development of contemporary design, we similarly expect to know the names of the builders of style. We need not add that in its exhibitions of contemporary industrial art, the Metropolitan Museum has consistently endeavored to publish the names of all designers, and that this practice has been followed in numerous exhibitions arranged by various other organizations, so that the announcement of the designer's name is a routine procedure, as it might be for French eighteenth-century

furniture or Italian Renaissance bronzes.

Thus, very slowly, the designer emerges once more. Little by little, as the products of the factories acquire again the savor of quality, their machines come into a new era of effectiveness, in which they are used truly as tools. This gives the designer his chance; he will in the near future use these tools in terms of their capacity to produce what they *can* produce; in other words, he will make the tool fit the purpose but let the purpose rule. By no other means can he reach the standard set by Cicero in the simple statement: "The chief thing in an art is that what you do shall be befitting." It is nothing more than this that is implied in "fitness for purpose," the slogan of the Design and Industries Association in England or in the description *Werkkunst* or simply *Das Werk* as favored by the Werkbund groups in Germany and Switzerland. We may learn by observation and analysis the limitations and capacities of machinery and materials; and if the designer begins with these—as have the designers before him in all other styles—interpreting them intelligently, we shall have the essentials of a correct expression, a step toward style. We cannot *require* that he have imagination also, though we may hope for such grace.

At any rate, the designer steps forth again as a personality, and the manufacturer, his employer, is gradually becoming convinced that a good designer is more than a working asset—an item of goodwill in the firm's relationship toward the consuming public; furthermore, competition soon demonstrates that such an asset is negotiable. In fact, it is now the accepted practice for manufacturers to employ well-known artists, some of whom receive royalties on sales in addition to a fixed price for designs purchased; and a number of firms employ advisers in design as one might employ a physician to assure health rather than to cure illness.

Our need now is twofold: first, to protect the right of designers in the industrial arts to the products of their creative ability, as we do those of composers and authors; second, to train men and women of caliber who can express the needs and feelings of today in terms of the producing methods

and materials of today. We can only pray that natural aptitude, wherever it may reveal itself, will find to hand such methods of training and such resources for research and study as may give it direction and effectiveness without loss of variety or individuality. Perhaps thus the emerging designer may be assured of some distinction, a quality not to be measured by talent or knowledge alone, but by character developed through work. Shakespeare's plain statement will apply: "In framing artists, Art hath thus decreed: To make some good, but others to exceed."

RICHARD F. BACH.

SOME MINIATURE TOMB FURNITURE

Twenty-five miniature figures and utensils such as were placed in graves during the T'ang dynasty (A.D. 618-906) have been added to the collections of Chinese pottery by a recent purchase. Although superficially resembling dolls' playthings rather than important works of art, they are, nevertheless, serious in purpose and execution, and they illustrate as fully as their bigger brothers and sisters¹ among tomb furniture the care with which the Chinese provided for the soul in after life.

It is a comfort to know that all things worked toward the happiness of the dead, and that nothing was put in the way of the soul to keep it from acquiring everything necessary to its life. So, if a man had camels to carry burdens, horses to ride, servants to wait on him, ladies to give him companionship, musicians to play to him, grain to eat, and wine to drink, what more could he desire, even in the next world? As in the case of the Tanagra figurines of fourth-century Greece, we do not know the exact extent of the religious or funerary significance of the Chinese statuettes, which formed a large part of the tomb furniture,² but we suspect that the Chinese, as well as the Greeks, had in mind subtle needs beyond mere material benefits, and that service, companionship, or entertainment, one

or all, entered into their consideration for those who had left this world for the next.

Since the main purpose, then, of giving aid and comfort to the dead was shared alike by all these objects, the only distinctions to be made among them are stylistic or technical. By far the largest groups are the glazed and the unglazed pottery. In the former are all the utensils, i.e., two whistles, four jars, a cup, an incense burner, and a pilgrim bottle. All these are covered with soft lead silicate glazes over white clay; in some cases the glaze is "mottled" on applied relief, in others it is simply green or green streaked with yellow. These were typical T'ang treatments. Another glaze, comparatively rare but choice when found among T'ang wares, is a certain deep blue which appears in this group in combination with the more usual yellows, greens, or browns—on a small and somewhat round-shouldered man, a dish, a horse, and three lions. The charm of these glazed objects lies not in their originality or excessive beauty, but in the skill with which the shapes, and the color and fluidity of the glazes, which are characteristic of their larger prototypes, have been executed.

Passing to the unglazed group, in which traces of unfired pigments (chiefly red and green) still remain on the body clay, we get, aside from the horses and camels, which have the usual T'ang verve, probably the most interesting type of tomb figurine—the seated musicians and the standing figures, in this case female. Even in the minute size here represented, these little ladies have great charm, and the diversity of styles in their headdresses and garments is interesting and delightful apart from all serious considerations of possibilities of provenance. There is, for instance, a pair of musicians with a quaint headdress composed of two large *chignons* symmetrically placed one on each side of the head, a mode which appears on frescoes at Tun Huang.³ Also Western Asiatic is the fashion of wearing tight sleeves and a scarf, which is wrapped around the shoulders with one end hanging down in front concealing the hands, as seen in two standing figures.⁴ The

¹ For examples, see Case I, Gallery H 12.

² G. M. A. Richter, *Handbook of the Classical Collection*, sixth edition, p. 180 f.

³ C. Hentze, *Chinese Tomb Figures*, pp. 52-53.

⁴ *Ibid.*

short, heavily wrapped woman with a large, topsy-turvy, pointed bonnet is probably of foreign origin.⁵ These are merely some of the indications of costume which show the possibilities of the T'ang tomb furniture—a subject about which our knowledge is at present meager. Unimportant as these small

things are from the point of view of great art, they yet serve as available material for study in a field which should yield interesting results—historical, ethnological, and even, possibly, aesthetic.

LESLIE RICHARDSON.



TOMB FIGURINES, CHINESE, T'ANG DYNASTY

ACCESSIONS AND NOTES

CAFETERIA HOURS. The Museum wishes to call attention to the fact that the Cafeteria will be closed on Sundays hereafter.

THE LIBRARY. The reading room and the photograph room, temporarily housed in Galleries 41 and 42 during the progress of building operations, are now open on Sundays, as well as on other days of the week.

THE MUSEUM CALENDAR FOR 1931. By the dispersal of The H.O. Havemeyer Collection this month many of the Museum collections will be enhanced by the addition of objects of great distinction, but none, perhaps, more brilliantly than that of nineteenth-century French paintings; and so it is fitting to announce at this time that the Museum Calendar for 1931 will reproduce twelve subjects from this group.

Among them are Daumier's delightful water-color sketch of Corot sitting under the trees at Ville d'Avray; a characteristic pencil drawing by Ingres; a portrait in pastels by Manet; three of Degas's works, a

⁵ C. Hentze, *Chinese Tomb Figures*, pp. 52-53.

Woman Ironing, the Collector of Prints, and Two Dancers—the latter an oil sketch on paper; and an exuberant painting of a vase of sunflowers by Monet. Courbet, Manet, Renoir, and Cézanne are represented by important subjects in oil.

The frame of the calendar has been especially designed by T. M. Cleland, the well-known master of typography and ornament.

TALKS FOR MEMBERS OF THE MUSEUM. The first series of talks for Members of the Museum will be given at The Cloisters on Mondays in October at three o'clock by Mabel Harrison Duncan, the Museum Instructor who serves only Members, who will speak about the collection of mediaeval art at that branch of the Museum.

At eleven o'clock on the first three Fridays in November Miss Duncan will meet those Members interested in the art of Egypt. On November 7 the group will meet in Classroom B for a brief review of the backgrounds of Egyptian art and then go into the galleries. On November 14 the group will meet in the Main Hall and pro-

ceed to the galleries for a discussion of tombs and temples. The same procedure will be followed on November 21, when the topic is *Daily Life: Work and Play*.

The Members are also reminded that the Study-Hours for Home-Makers, conducted by Grace Cornell, begin on October 10, at eleven o'clock, and are open to all classes of Members.

OF INTEREST TO THE CHILDREN OF MEMBERS. The first group of talks for older children of Members commences on Saturday, October 18, at a quarter past eleven, in Classroom B, followed by a visit to the Egyptian galleries. Mrs. Roswell F. Barratt (Hetty Vincent Marshall) will take as her subject *The Why and How of Egyptian Arts and Crafts*. She hopes that those who come will want not only to listen and to look but also to use their hands, so that by working somewhat as the craftsman of Egypt worked, they may more easily see the Egyptian point of view.

The story-hours for younger children of Members, given by Anna Curtis Chandler, begin on Saturday, November 1, at a quarter past ten. These are given in the Lecture Hall and are illustrated by lantern slides and by objects from the collections. After the telling of the story the group will go into the galleries to see some of the works of art mentioned. On the first morning Miss Chandler will tell a Chinese Mystery Tale.

A SPECIAL EXHIBITION OF FRENCH TEXTILES. Following the close of the exhibition of European and American samplers in Gallery H 19 on September 30, there was installed in this room a special departmental exhibition of French painted and embroidered silks of the eighteenth century, from the Museum's collection. The exhibition will open on October 12, and continue on view through January 18.

The Museum's collection of textiles is too large to be exhibited in its entirety, even if that were desirable, but the exhibits in the galleries are changed from time to time, and in the Textile Study Room visitors always have access to the collections in reserve. Such special exhibitions, however, as that announced above have proved in-

teresting in the past, and this showing of French eighteenth-century fabrics with embroidered and painted decoration will no doubt commend itself to students and amateurs of the textile arts.

J. B.

MEXICAN PRINTS ON VIEW. In one of the print galleries, K 40, there will be a small exhibition of Mexican prints, mostly from the Museum's collection, opening on Sunday, October 12, and continuing during the period of the loan exhibition of Mexican arts. In them is shown very clearly the public and social significance of the print in Mexico. The first truly native Mexican prints were the work of the nineteenth-century illustrators of widely circulated cheap popular songs, stories, and broadsides of all kinds of human interest. Perhaps the most important of these men were Manila and Posada, both of whom worked for the publishing house of Vanegas Arroyo, which is still in existence. Manuel Manila, who died in 1895, cut about five hundred metal relief plates, reprinted again and again, which are a picturesque record of local customs, and, though small in size, have a solid, monumental quality of style. Guadalupe Posada (1864-1916), a much more original artist, has influenced the work of the younger Mexican artists, who first recognized his importance as something greater than that of a local cartoonist. Avoiding all European influence he expressed with real feeling the fermenting spirit of the Mexican people, with its many vivid traditions, such as the Feast of the Dead, and reflected the revolutionary tendencies which came to a head before his death. He united a macabre, satiric intensity and a relish for the gaudiest popular horrors with great precision of drawing and sober excellence of design. In his later plates he used a freer method, etching his pen drawings in relief, instead of cutting them himself.

The prints of the second generation in Mexico are the work of the group of mural painters who began their work for the Mexican Government about 1921. One of the most important of them, Rivera, has, as a print maker, confined himself to drawings

to be reproduced as posters or book illustrations. Those for the Mexican tragedy, Cuauhtémoc, though unmistakably his in style, are reminiscent of pre-Conquest Aztec manuscripts, one of the important sources of modern Mexican art. The Revolution and revolutionary propaganda furnish the material for most of the prints of this actively partisan group—for example, José Clemente Orozco's dramatic series, the Disasters of the Revolution, and the fiery woodcuts of David Alfaro Siqueiros and Xavier Guerrero, issued in the labor paper, *El Machete*, published by the Syndicate of Painters and Sculptors. Mayan influence is shown in the prints by Merida and Jean Charlot, in the case of the latter absorbed from his work in archaeological excavations. Prints by Ledesma, Tamayo, and others complete this first public collective showing of prints of the Mexican school.

A. H. N.

PUBLICATION NOTES. The Handbook of Arms and Armor,¹ the appearance of which has been long delayed because of changes in the collection necessitated by the opening of the Bashford Dean Memorial Gallery, has just been published in a fourth edition. The Handbook is devoted to a historical survey of the development of the various forms of arms and armor and their uses, supplemented by chapters on Arms and Armor of the Near East, and on Japanese Armor, and by a brief note on Questions about Armor: Its Weight and Size. Included in this edition is a list of personages and families whose arms are represented in the collection. Besides the illustrations of pieces in the Museum, there are many drawings of ornament.

Notes on Prints, by William M. Ivins, Jr., shortly to be published by the Museum, is a book which grew out of the preparation in 1929 of an exhibition of prints and illustrated books selected as though to illustrate a short guide to the history of the printed

¹ Handbook of Arms and Armor, European and Oriental, by Bashford Dean. Fourth edition, with additions, corrections, and a chapter on the Bashford Dean Memorial Gallery, by Stephen V. Grancsay. New York, 1930. xviii, 331 pp. octavo. 149 illustrations (halftones and line cuts), including two gallery plans.

picture. These prints were accompanied by brief typewritten comment, not only about the prints exhibited, but about prints in general. In response to various requests the prints and their labels (some of them in slightly revised form) have been reproduced in Notes on Prints, a book which should appeal to everyone interested in the history or the appreciation of prints.

Elizabeth's Sampler,² by Margaret E. H. Mason, is The Children's Bulletin for September. The setting is a country house in eighteenth-century England and the story tells of Elizabeth's conquest of the ancestor gallery.

AN IMPORTANT MANET. An extremely interesting loan from Mr. and Mrs. Chester Dale has been recently received by the Museum and placed on exhibition in Gallery 19. This picture, *The Old Musician* by Manet, constituted the central feature of the exhibition of paintings belonging to the Chester Dale Collection in Paris early last summer. Painted in 1862, the period of the *Boy with a Sword* and of the Spanish subjects in The H. O. Havemeyer Collection, it is one of Manet's most strikingly Spanish works. In the restrained grays and browns one recognizes immediately the influence of the Spaniards, more specifically Manet's respectful and affectionate reference to Velazquez's *Topers* (*Los Borrachos*). The strangely assorted vagabond assemblage again ranges itself in the open air as though facing the camera, and even the decorative detail of the fruitful vine is repeated across the upper corner.

A strangely fascinating picture is *The Old Musician*. At first sight bluntly a presentation of types, it becomes on further acquaintance not merely, as Duret has it, "the fantastic reunion of diverse personages whose image Manet wishes to conserve." Need it be mere literary fantasy to find in this picture a tenderly philosophical idea? The wandering fiddler, gray bearded and clothed in rags, without property or human ties, stops by the roadside. About him gather individuals of all ages: a baby

² The Children's Bulletin, volume XI, number 4. Elizabeth's Sampler, by Margaret E. H. Mason. octavo. 20 pp., 6 illustrations. Paper. Price, \$25.

in arms and a frank little boy, both too young to know trouble; the little boy's less happy protecting brother and the baby's responsible older sister; the melancholy man wrapped in a cloak (a repetition of the Absinthe Drinker of 1859) and the pa-

triarch at the right—a ready symbol of old age. All these people seem to sense that there are things to be learned from the fearless eyes of the old music maker and consolation to be gained from his music.

H. B. W.

LIST OF ACCESSIONS AND LOANS

AUGUST 6 TO SEPTEMBER 5, 1930

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Prints (1), books (3), ornament (4 books).

Purchase.

ARMS AND ARMOR

Half suit, 1500 (Wing H, Room 9); corselet, 1570; complete suit, Pisan, 1570; half suit, 1590; colletin, 1640,—Italian (Wing H, Room 8); half suit, 1525; round shield, and reinforcing face

defense, 1550,—German (Wing H, Room 8).
Lent by E. Hubert Litchfield.

SCULPTURE

Collection of sculpture (37 pieces), in mud, pottery, clay, and wood, some polychromed and some gilded, Chinese, Han dyn. (206 B.C.—A.D. 220) to Ch'ing dyn. (1644–1912).*

Lent by Alan Priest.

* Not yet placed on exhibition.

CALENDAR OF CURRENT EXHIBITIONS

OCTOBER, 1930

LOAN EXHIBITION

| | | |
|---------------------------------|-------------|-------------------------------|
| Loan Exhibition of Mexican Arts | Gallery D 6 | October 14 through November 9 |
|---------------------------------|-------------|-------------------------------|

SPECIAL EXHIBITION

| | | |
|--|-----------------|-----------------------------|
| Temporary Exhibition of The H. O. Havemeyer Collection | Galleries 20–25 | March 11 through November 2 |
|--|-----------------|-----------------------------|

TEMPORARY DEPARTMENTAL EXHIBITIONS

| | | |
|--|--|--------------------------------------|
| Mexican Prints | Gallery K 40 | October 12 through November 9 |
| French Painted and Embroidered Silks of the Eighteenth Century | Gallery H 10 | October 12 through January 18, 1931 |
| Loan Exhibition of Japanese Sword Furniture | Gallery H 101 | June 8 through December 14 |
| Coptic and Egypto-Arabic Textiles | Gallery H 15 | May 11 through October 31 |
| Loan Exhibition of Firearms of the XV to the XIX Century | Stairway from Gallery H 9 to Gallery H 112 | May 11 through October 31 |
| Loan Exhibition of Japanese Peasant Art | Gallery D 1 | April 21 until further notice |
| Prints by Winslow Homer | Gallery K 39 | January 6 through November 9 |
| Prints—Selected Masterpieces | Gallery K 41 | March 11, 1929, until further notice |

CALENDAR OF LECTURES

OCTOBER 20—NOVEMBER 16, 1930

LECTURES FOR MUSEUM MEMBERS

| OCTOBER | | HOUR |
|----------|---|-------|
| 20 | Gallery Talk at The Cloisters. Mabel Harrison Duncan..... | 3:00 |
| 25 | Gallery Talk for Older Children of Members. The Why and How of Egyptian Arts and Crafts. Mrs. Roswell F. Barratt..... | 11:15 |
| 27 | Gallery Talk at The Cloisters. Mabel Harrison Duncan..... | 3:00 |
| NOVEMBER | | |
| 1 | Story-Hour for Younger Children of Members. A Chinese Mystery Tale. Anna Curtis Chandler..... | 10:15 |
| 1 | Gallery Talk for Older Children of Members. The Why and How of Egyptian Arts and Crafts. Mrs. Roswell F. Barratt..... | 11:15 |
| 7 | Gallery Talk. Backgrounds of Egyptian Art. Mabel Harrison Duncan..... | 11:00 |
| 8 | Story-Hour for Younger Children of Members. A Remarkable Boy King of Egypt. Anna Curtis Chandler..... | 10:15 |
| 8 | Gallery Talk for Older Children of Members. The Why and How of Egyptian Arts and Crafts. Mrs. Roswell F. Barratt..... | 11:15 |
| 14 | Gallery Talk. Egyptian Tombs and Temples. Mabel Harrison Duncan..... | 11:00 |
| 15 | Story-Hour for Younger Children of Members. With Hans Christian Andersen. Anna Curtis Chandler..... | 10:15 |
| 15 | Gallery Talk for Older Children of Members. The Why and How of Egyptian Arts and Crafts. Mrs. Roswell F. Barratt..... | 11:15 |

FREE PUBLIC LECTURES

(Announced by Date and Subject)

| OCTOBER | | HOUR |
|----------|--|-------|
| 25 | Radio Talk, WOR: The Jewels of a Princess of Egypt. Huger Elliott..... | 12:15 |
| NOVEMBER | | |
| 1 | Radio Talk, WOR: Our Inheritance from Greek Art. Huger Elliott..... | 12:15 |
| 1 | Leonardo da Vinci in His Drawings. Frank Jewett Mather, Jr..... | 4:00 |
| 2 | Quality Production (Arthur Gillender Lecture). Richard F. Bach..... | 4:00 |
| 6 | Radio Talk, WRNY: The Loan Exhibition of Mexican Arts. Huger Elliott..... | 11:45 |
| 8 | Radio Talk, WOR: The Portrait of a Roman. Huger Elliott..... | 12:15 |
| 8 | Doura-Europos and the Problem of Parthian Art. Mikhail Ivanovich Rostovtzeff..... | 4:00 |
| 9 | The New Wing, Museum of Fine Arts, Boston. Edwin J. Hipkiss..... | 4:00 |
| 15 | Radio Talk, WOR: Roman Paintings in The Metropolitan Museum of Art. Huger Elliott..... | 12:15 |
| 15 | Paul Revere, the Silversmith (For the Deaf and the Deafened). Jane B. Walker..... | 3:00 |
| 15 | Horace's Sabine Farm. Robert S. Conway..... | 4:00 |
| 16 | The American Home and Its Furniture (Arthur Gillender Lecture). John P. Adams..... | 4:00 |

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showing: Chronicles of America Photoplays, Tuesday, October 21, at 2 p.m.
 Museum Cinema Films Showings, Thursdays at 2 p.m.
 Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays at 1:45 p.m., Sundays at 1:45 and 2:45 p.m.
 Gallery Talks by Huger Elliott, Saturday, October 25, at 2 p.m., Sunday, October 26, at 3 p.m.
 Gallery Talks by Roberta M. Fansler, Saturdays at 3 p.m.
 Gallery Talks by Elise P. Carey, Saturdays, November 1, 8, 15, at 2 p.m., Sundays, November 2, 9, 16, at 3 p.m.
 Holiday Gallery Talks by Elise P. Carey, Tuesday, November 4, at 11 a.m. and 3 p.m.
 What Workers Have Wrought through the Ages (a series of open discussions for workers), by Roberta M. Fansler, Saturdays at 2 p.m.
 Study-Hours for Practical Workers and for People of Various Interests, by Grace Cornell, Sundays, November 2, 9, at 3 p.m.; by Richard F. Bach, Sunday, November 16, at 3 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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MEMBERSHIP

| | |
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| BENEFACTORS, who contribute or devise | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute | 5,000 |
| FELLOWS FOR LIFE, who contribute | 1,000 |
| CONTRIBUTING MEMBERS, who pay annually | 250 |
| FELLOWSHIP MEMBERS, who pay annually | 100 |
| SUSTAINING MEMBERS, who pay annually | 25 |
| ANNUAL MEMBERS, who pay annually | 10 |

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

| | |
|---|--------------------|
| MAIN BUILDING and THE CLOISTERS: | |
| Saturdays | 10 a.m. to 6 p.m. |
| Sundays | 1 p.m. to 6 p.m. |
| Other days | 10 a.m. to 5 p.m. |
| Holidays except Thanksgiving & Christmas | 10 a.m. to 6 p.m. |
| Thanksgiving | 10 a.m. to 5 p.m. |
| Christmas | 1 p.m. to 5 p.m. |
| American Wing & The Cloisters close at dusk in winter. | |
| CAFETERIA: | |
| Saturdays | 12 m. to 5.15 p.m. |
| Sundays | Closed |
| Other days | 12 m. to 4.45 p.m. |
| Holidays except Thanksgiving & Christmas | 12 m. to 5.15 p.m. |
| Thanksgiving | 12 m. to 4.45 p.m. |
| Christmas | Closed |
| LIBRARY: Gallery hours, except Sundays during the summer and legal holidays. | |
| MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays. | |
| PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays. | |

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters branch of the Museum, Washington Heights 2735.